

LUCKY MILLINDER

THE ELECTRIC CIRCUITS

PRESENTS



PLAZA -
6264-6405
(CORRESPONDENCE
- SEE #78)
MANAGE
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KARIS)

MUDDY WATERS & HIS BLUES BAND

NOV. 14 16, 19, 21 23 FROM 8:30

SAINT MARKS PLACE between 2nd & 3rd AVES, EAST VILLAGE N.Y.C. CLOSED MONDAYS

MUDDY WATERS BLUES BAND (NOV. 1967); OTIS SPANN RECORDS AGAIN!
(See page 4&5)



THE COMEBACK OF SIPPY WALLACE - HER LATEST RECORDINGS***
*** HER ASSOCIATION WITH JIM KWESKIN (see page 3)

LUCKY MILLINDER & MILLS BEVE RHYTHM BAND

best wishes
for the New Year

ISSUE 88
JANUARY 1968
30 cents

record
research

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION



1931

HE WAS A PRODIGIOUS MAN NOT ONLY IN SIZE BUT IN DEEDS (see p.2)

OTHER FEATURES: *****
BEHIND THE COVERS: LABEL OF MONTH, "MANDEL" &
GODRICH "BLUES" ADDITIONS; (see page 6) /page B)
EDISONIA: THE EDISON LONG PLAYING RECORD, PART 1 ;
● MILLS BEVE RHYTHM BAND PHOTO REVISITED; (page 9)
ENCORE CLEO GIBSON AND J. NEAL MONTGOMERY (page 10)
and other odds and ends.*****



***** PAUL WHITEMAN LIVES ON *****

What price PAUL WHITEMAN! That's what the news media tried to evaluate when they put PW "in the past tense" by repeating his many accomplishments in the world of his music. For me P.W. is not past tense but he is more present than ever because of what he left us. He was a prodigious man not only in size but in deeds. It's utterly unbelievable what that man was through in his musical life. Could there have been two Pauls? Just let us examine Brian Rust's massive PW discography which appeared in the British based scholarly journal, RECORDED SOUND. From August 9, 1920 with his initial "Wang Wang Blues" through February 7, 1933 PW bands recorded over 300 sessions for Victor and Columbia, employing small armies of musicians and vocalists, producing many hundreds of titles! Now, this does not include his later Victor, Decca and Capitol outings - nor does it include the soundtracks from his motion pictures - or commercial transcriptions. Just from the recording angle PW added an enormous section to our musical Americana history. This is all in addition to his U.S. and foreign band tours which carried him to the eyes, ears and feet of millions of people in over 4 decades of musical presentation.

***** ATTENTION!! *****

RR IS CONSIDERING PUBLISHING DOUBLE ISSUES TO ENCOMPASS SOME OF THE GREAT RESEARCH PROJECTS WHICH ARE NOW AT HAND.

RECORD RESEARCH

RECORD RESEARCH, 65 Grand Avenue, Brooklyn, New York 11205; published bi-monthly; U.S. SUBSCRIPTION - \$3.00 for 12 issues or \$1.50 for 6 issues; FOREIGN SUBSCRIPTION - \$4.00 for 12 issues or \$2.00 for 6 issues; GREAT BRITAIN 33/4d for 12 issues 16/8d for 6 issues to representative, Derek Collier, 6, THE GREST, SAWBRIDGEWORTH, HERTS. EDITORS - Bob Cotton and Len Kunstadt; CONTRIBUTING STAFF - Walter C. Allen, Woody Backensto, John Baker, Paul Charosh, Sam Charters, Dick Du Page, Harold Flakser, Barry Hansen, Sheldon Harris, Frank Kelly, Carl Kendziora, John McAndrew, Mike Montgomery, Anthony Rotante, Paul Sheatsley, Ernest Smith, Harrison Smith, Victoria Spivey, John Steiner, James Vazoulas, Howard Waters, Ray Wile and Mike Zaccagnino. RENEWAL: If a check appears in the renewal square your subscription has expired with this issue. Please renew by remitting \$3.00 (\$4.00-foreign) for 12 issues or \$1.50 (\$2.00-foreign) for 6 issues to Record Research 33/4d for 12 issues 16/8d for 6 issues to Derek Collier; CHANGE OF ADDRESS - Please notify us. We are not responsible for non-delivery of magazine unless we have a correct mailing address. Contents of RR are indexed in the monthly MUSIC INDEX(USA); quarterly MUSIC ARTICLE GUIDE(USA); perennial JAZZ CATALOGUE(UK).

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fea. fine blues article, "Midnight Special" by Mack McCormick; Discog on Columbia Rural drama records by John Edwards, etc.

REGARDING BLUES RESEARCH:

This publication is a subsidiary of RECORD RESEARCH, edited by ANTHONY ROTANTE and PAUL SHEATSLEY, and is a vehicle for exploring the vast field of contemporary Blues recordings. It has been lauded as the singularly most important document of research of the post-war (1946) Blues. It is published irregularly, averaging 3/4 issues per year. THERE IS NO SUBSCRIPTION SYSTEM TO BLUES RESEARCH. EACH ISSUE COSTS THIRTY CENTS (U.S.A.), THIRTY FIVE CENTS (FOREIGN). Also available from DEREK COLLIER, 6, THE GREST, SAWBRIDGEWORTH, HERTS, ENGLAND 2/6d each.

Future issues of BLUES RESEARCH are announced in the parent publication, RECORD RESEARCH.

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Issue 11: ACE, SUN, GOLDBAND, BULLET

Issue 12: Coral 65000, Groove, OK 6800
ISSUE 13: CHECKER, MIRACLE, SUNRIS
ISSUE 14: COLUMBIA 30000, MERCURY 80
ISSUE 15: JUST PUBLISHED - MANOR-ARC REGIS and I.O.B.

ISSUE 16: (IN PREPARATION) SITTING IN, etc.

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EDITED BY CARL KENDZIORA JR.
Introduction by Perry Armagnac

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THE COMEBACK OF SIPPIE WALLACE

Len Kunstadt

WHAT SEEMINGLY BEGAN AS FINE RESEARCH ON OBSCURE BUT INDUSTRIOUS DETROIT RECORD LABELS, FINE ART AND BANGO, OWNED BY CLARENCE BLAIR, IN AN ISSUE OF "CODA" MAGAZINE SOME YEARS AGO WAS ACTUALLY THE SPARK FOR RENEWAL IN ONE OF THE LABELS' RECORDING ARTISTS, SIPPPIE WALLACE - THE GREAT LADY OF THE BLUES AND A LEGEND IN HER OWN TIME!

A telephone call from Editor-publisher, JOHN NORRIS to your writer describing the merits and whereabouts of Sippie - to be forwarded to VICTORIA SPIVEY who just launched her phonograph record label - was an arrow in the right direction. John was quite elated over Sippie and perhaps a recording outing for the Spivey label would be of help. However there was quite a hiatus before Victoria got about to searching for her old friend in Detroit. But when she started in earnest things really began to happen. The meeting came in the Spring of 1965. Victoria was so happy to find her Houston buddy (who she did know was living in Detroit for many years - but was not aware of her activities) - AND when Sippie sat down at the piano and wailed her classic blues, CALDONIA - a smile came over Victoria with one of her descriptive winks spelling out her thoughts, "that gal has not lost anything - she's better than ever."

Victoria wanted Sippie for her label. Some sides were acquired and will eventually appear on her label. Willie Dixon, liaison for Horst Lippman - Fritz Rau American Folk Blues Festival tours, called New York and was searching for a blues singer to be featured in the forthcoming fall-1965 edition of the festival. Victoria was a good contact, understanding the score, as she had been with the 1963 European tour. She recommended Sippie without reservation. Willie was delighted as he had heard of Sippie - and said he would check her out. Calls were made to Sippie. Sippie was delighted and ready. In fact she was planning her wardrobe.

Victoria was overjoyed over the good luck of her buddy and she wrote an article about Sippie in the July 1965 issue of Record Research. The first lines began, "MANY HAVE WONDERED ABOUT THE GREAT SIPPPIE WALLACE AND I CAN TELL YOU SHE IS VERY MUCH ALIVE AND SINGING UP A BREEZE." Soon after this issue came out some enterprising chaps, Joe Roy Fineman, Sam Starck and Ron Harwood (who were also wondering) wrote to Victoria asking for Sippie's address - as they were interested in promoting Sippie.

Returning to Sippie's proposed AFEF 1965 tour of Europe, disappointment set in - as there was a previous commitment to Big Mama Thornton who did make the tour. But Victoria and Willie didn't give up. Soon, this disappointment gave away to happiness as Willie announced that "she was going to make it next year". In May of 1966 Derriok and Mary Stewart Baxter came to the United States for the first time. Derriok is JAZZ JOURNAL'S famous Blues editor - and it was his purpose to obtain as much background on blues people as was possible in his month's visit. One of his most cherished requests was to see Sippie Wallace. Along with Victoria the Baxters made it to Detroit - and

Derriok's wish came true. Needless-to-say, Derriok was so inspired by the meeting that a fine article was published in JJ a few months afterward - in fact the very month that Sippie made the European scene.

Well, things really 'jumped the rabbit' for Sippie as she toured Europe and Scandinavia for a full month with Roosevelt Sykes, Junior Wells, Otis Rush, Jack Myers, Freddie Below, Sleepy John Estes, Yank Rachell, Little Brother Montgomery, Robert Pete Williams and Big Joe Turner. In addition to her performances and TV shots, Sippie also recorded a track, SUITCASE BLUES (Her Brother's tune) in Berlin on October 16, 1966 for the AFEF perennial souvenir LP (FONTANA BB5 431) "AMERICAN FOLK BLUES FESTIVAL, 1966" with Little Brother at the keyboard. However in Copenhagen On October 23, 1966 she made a full-feature LP, "SIPPPIE WALLACE SINGS THE BLUES" which was released on Storyville 671.19B SLP 198. Here are the titles - (Accompanied by Roosevelt Sykes, piano): TROUBLE EVERYWHERE I ROAM, LONESOME HOUR BLUES; GAMBLER'S DREAM; SHORTY GEORGE BLUES; BEDROOM BLUES. (Acc by Little Brother Montgomery): WOMAN BE WISE; SPECIAL DELIVERY BLUES; MURDER CONNA BE MY CRIME; CALDONIA BLUES; YOU KNOW HOW; I'M A MIGHTY TIGHT WOMAN. (Sippie, vocal and piano): UP THE COUNTRY BLUES. Many of these titles were great favorites from the 20s period.

From that time on SIPPPIE WALLACE has added more festivals and concert engagements in this come-back period. She was a feature at the CHICAGO, MARLBOROUGH and NEWPORT Folk Festivals. At the NEWPORT (July '67) event Sippie was in the initial stages of an association with the popular JIM KWESKIN JUG BAND. There really was no doubt that this was the preparation for a greater future accomplishment. The future became today when on NOVEMBER 20 - 21 - 22 of 1967 Sippie Wallace made recorded history in New York City for the major REPRISSE label when she cut a treasure of her famous blues hits accompanied by the Kweskin outfit and OTIS SPANN (Nov 21/22) who happened to be in New York at this time with Muddy Waters at the "Electric Circus".

Unfortunately, your reporter was only able to see and hear the last hour of the Wallace sessions on Nov 21/22. Sippie was dressed in a stately black gown with shiny high black leather boots. In her reddish hair a business-like pencil protruded. Bespectacled and looking very matronly Sippie captured for 1967 the sounds of 40 years ago. Thanks to a glimpse of the recording log I was able to get the titles and here are the goodies. UP THE COUNTRY/SPECIAL DELIVERY BLUES/YOU GOT TO KNOW HOW/NOBODY KNOWS THE WAY I FEEL THIS MORNING/SEPARATION BLUES/HARD BOLLED MAMA/MIGHTY TIGHT WOMAN/DON'T ADVERTISE YOUR MAN/GAMBLER'S DREAM/MUHAMMED ALI/BLACK SNAKE BLUES/JELLY ROLL BLUES/SHORTY GEORGE/WHY CAN'T WE GET ALONG/EVERYBODY LOVES MY BABY/ LEAVIN ME DADDY/LOVIN' SAM FROM ALABAMA. This repertoire would indeed make the lover of old-time blues songs stand up and cheer. RON HARWOOD who accompanied Sippie to New York effected the WALLACE - KWESKIN association some time before. It will be very interesting to observe the response to this blending of talents when Reprise issues the album.

The nomenclature of the Kweskin band were: FRITZ RICHMOND, jug and washtub bass; RICHARD GREENE, violin; GEOFFREY MULDAUR, guitar, mandolin, kazoo and washboard; WILLIAM B. KELTH, banjo; MARIE D'AMATO MULDAUR, voice and kazoo; JIM KWESKIN, guitar and oomb. Jim reported that there is "no specified date for issue of session as yet - probably will be mixed with instrumentals."

MUDDY WATERS AT THE "ELECTRIC CIRCUS" November 22 **AN EXPERIENCE IN SIGHT AND SOUND** - LEN KUNSTADT



BLINKING LIGHTS! a gross understatement!! Bizarre slides scatter strange photo images in wierd elongated patterns in an upper story ballroom of a former Polish fraternity house here on St. Marks Place, now the main drag of the much publicized East Village. Kicks! you ain't kidding. You load up with amps and volts and get visually electrocuted. The trade papers advertise this phenom as - "The Rock & Light Show" - "The Pop Concert Takes a Turn-On For the Better" - "An Auditorium Alive with Both Sight and Sound" - "The Added Dimension that Can't be Found at Home on Records" -- and a firm by the name of Senseflex Inc. with Discotheque, Ballroom and TV clients from coast to coast and Canada will package the visual fantasy of "Multimedia Environments" for you.

And all this visual excitement is further enhanced by the earthiness of the MUDDY WATERS BLUES BAND sound. MOJO BUFORD's harmonica permeates this optical electric light circus with knife-like sharpness flanked by the wailing guitars of LITTLE SONNY and SAMMY LAWHORN on his left, with MUDDY WATERS, and LUTHER JOHNSON on his right. In the rear OTIS SPANN is driving the organ chords to the limit - and S.P. LEARY machine guns you with his staccato percussion. "Wade In The Water", a throbbing spiritual lifting instrumental is followed by Luther Johnson telling you the saga of his baby in a big powerful booming voice. Then comes the blues maestro himself, right on the heels of Luther. Probably others would be afraid to follow Luther - but not McKinley Morganfield, known all over this world as Muddy Waters. Assured, professional and downright inspired Muddy cried the blues about "his 19 year-old who can't be satisfied". Then he tries to mesmerize her by "getting his mojo working" - but apparently this does not work. He then laments, "Baby! Please don't Go" but that still doesn't help - and Muddy is out in the cold, "Nine Below Zero"!! -- This truly was one of the greatest Muddy Waters vocal presentations. Why can't we have more recordings of a singing Muddy Waters in the mood and atmosphere of a live performance in this day? How about an entire LP devoted to Muddy Waters called, "MUDDY WATERS RECORDED LIVE AT LAS VEGAS (Smiles!)". He deserves both.

However, thank goodness! a proportionate amount of the descriptive Muddy Waters instrumental sound has been captured on disc in the last few years - as the band has accompanied the vocals of various of his stellar sidemen such as Otis Spann, James Cotten, Luther Johnson, George Smith, and with such featured artists as John Lee Hooker, Big Mama Thornton and Victoria Spivey. Muddy, as an accompanying guitarist and soloist, has appeared on many of these recordings under exotic pseudonyms.



OTIS SPANN "BLUESWAY" RECORDING SESSION (Nov 20, 1967); (PHOTO - DENNIS CHALKIN)
From l to r - OTIS SPANN, LUCILLE WILSON, L.K. VICTORIA SPIVEY & MUDDY WATERS.

OTIS SPANN RECORDS AGAIN

We had the good fortune to see and hear another recording session, this time documenting the MUDDY WATERS band of November 1967 - featuring the great bluesman, OTIS SPANN on vocal and piano. Otis is the Muddy Waters perennial who has come a long way from Jackson Mississippi. Beginning as an 8-year old child prodigy he can now boast of 30 year seniority in the business. For more than a decade he has been with Muddy Waters. His accomplishments have been well-documented all over this world. His feature recordings are assuming classic value and will be future evergreens. On November 20, 1967 Otis Spann added a fresh new page to his recording activities with another visit to the studio to record his second album for ABC's "BLUESWAY". In accompaniment were the Muddy Waters Blues Band. Also participating was promising Blues starlet, Miss LUCILLE WILSON, on her initial recording voyage.

Otis was neatly attired in a short sleeve plaid shirt covered by a multi-colored sweater, dark blue slacks, nylon stretch socks and high leather sporting boots. He was prepared and raring to go. ABC exec. BOB THIELE was presiding over the A&R duties. The engineers were scurrying about placing mikes, laying wires, taking tone and balance tests and setting the dials. In the audience were "Jazz" senior editor, Pauline Rivelli; "Jazz" blues editor and historian, Sheldon Harris who was to be the liner notes annotator for the album; photographer, Dennis Chalkin who was busily snapping everything that moved; Muddy's personal manager, Bob Messenger; great Spann-Muddy fans, the Malenky's and Bluesdom's Victoria Spivey, a one lady cheering section, who was spurring on her 'son' to greater heights.

Here's the statistics for the session. Album is scheduled for February 1968 release

NOVEMBER 20, 1967 - NEW YORK CITY
RECORDING FOR "BLUESWAY" FEATURING
OTIS SPANN, vocal and piano; MUDDY WATERS, SAMMY LAWHORN, LUTHER JOHNSON, guitars; LITTLE SONNY (LAWRENCE WIMBERLY) fender bass; GEORGE "MOJO" BUFORD, harmonica; S.P. LEARY, drums; LUCILLE WILSON, vocal; BOB THIELE, A&R.
(Muddy only appeared on one selection featuring his slide guitar work)

OTIS SPANN, vocal and piano with MW Band
(*) Duet with LUCILLE WILSON

14415-1 HEART LOADED WITH TROUBLES

-2 " "

-3 " "

-4 " "

14416-1 SHIMMY BABY(*)

-2 " "

-3 " "

14417-1 I'M A FOOL(*)

-2 " "

-3 " "

Add Muddy Waters, guitar; omit Luther

14418-1 LOOK LIKE TWINS

-2 " "

Omit Muddy, Luther back again

14419-1 DOCTOR BLUES

Next title only featured LUCILLE WILSON

14420-1 MY MAN /with O.S., piano, band

14421-1 DOWN TO EARTH(*)

14422-1 DIVING DUCK

14423-1 NOBODY KNOWS

MUDDY'S HARP MAN, MOJO BUFORD

George "Mojo" Buford (one F he says) was born in Memphis Tennessee, Nov. 10, 1929. Gospel music and the spiritual via the "Church of God And Christ" was his very earliest music appreciation. In the early 40s he began to play harmonica (self taught) and perform with gospel groups. In the early 50s the Muddy Waters fever overtook him. He left Memphis in 1953 and settled in Chicago. In the mid 50s he was singing and playing harp with a Muddy Waters junior edition band. In 1960 he moved up a notch which he calls 'his first real pro job' as he finally gigged with his hero. About 4 years ago he made it to Minneapolis. It was here that his 'Mojo' naming came into being. So popular was his rendition of 'Got Your Mojo Working' and other Mojo sequels that his fans dovetailed him "MOJO". Buford credits Sonny Boy Williamson, Jimmy Reed and Little Walter as his harmonica inspirations. About 3 years ago he informs us that he cut his first recordings (singles and LPs) in Minneapolis, Mojo Buford and his Chicago 4: Little Sonny Rogers, guitar; Little Joe Williams, fender bass and Francis Clay, drums. He recalled that they were out for "ARDEL and CAREBANKS" and "also on the GARRETT label". Can any of our Minneapolis readers supply us with details? (See the end of Mojo's column for some research on Mojo's recordings which have just come to our attention).

Buford joined Muddy Waters Band in early 1967 when George Smith took his leave. We first heard Mojo at the Cafe Au Go Go in Greenwich Village when Otis Spann brought in a contingent which also included Luther Johnson, guitar; Otis Smothers, fender bass; Francis Clay, drums - with Muddy Waters joining soon afterward. The next time we heard him was with Muddy at the Newport Folk Festival in July 1967 - and Mojo at this time was thoroughly acquainted with the repertoire. In the November 'Electric Circus' engagement Buford really arrived as a first class blues harmonicaist with a flair for hard hitting long extension chord structures which rise in ascending curves when the band turns on the heat. Mojo has informed us that a featured album with the Muddy Waters band in accompaniment will shortly be released.

Some further research has uncovered the following Buford recordings via BLUES UNLIMITED Issues 27 (Nov. 1965) and 31 (March 1966) respectively. Perhaps the above recording data from Buford will dovetail the following:
"RAY CHARLES ON STAGE AT THE PALLADIUM" on Vernon Records VS19.
According to the B.U. review only two titles on the LP are actually by Charles they being TELL ME BABY and THE RIVER. The remainder MOJO WOMAN/STEAL MY CHICKENS/STANDING ON THE CORNER/SOMEBODY KNOCKIN/TELL ME WHATCHA GONNA DO/TWIN CITY BLUES/CHICAGO FOUR BLUES/ MOJO WOMAN NO. 2 are by Buford. There is even a mention of the 'Chicago Four' backing him up.

"MOJO" on Folk-Art FLRP101

Mojo Buford - vocal, harmonica - various groups
*Instrumental
KNOCKING ON MY DOOR/SHAKE FOR ME/FLYING EASY*/COME HOME BABY/SLIM AND TRIM MAMA*/ HAVE YOU EVER BEEN MISTREATED/BLUES FOR SIAM*/MOJO'S WOMAN/THE MORNING BEFORE DAY*/MOJO CHA CHA BLUES*/SHAKE IT BABY/MOJO RIDE*
- the review mentions "vocal backed by saxee."

MUDDY'S LEAD GUITAR, SAMMY LAWHORN

"Sammy", a sparkling soloist and a superbe foundation guitarist was born in Little Rock Arkansas in 1935. He has a vast amount of experience both in performance and recording circles. In his early days he played with Driftin' Slim, Stackhouse (who taught him the slide) and with Sonny Boy Williamson's King Bisouit Boys out of Helena Arkansas. After a 4½ year hitch in the Navy he was Chicago bound and there he picked up his blues action in earnest. He performed with Otis Rush, Junior Wells, Roy Brown, Elmo James and many others. He became a studio recording man and played about every blues club in Chicago. About 3 years ago he joined Muddy Waters. Sammy is an admirer of Lonnie Johnson, Barney Kessel and Wes Montgomery. He says he "likes to play blues because he feels it and understands it." He also wants everyone to know that he is a variety guitar player too.

MUDDY'S OTHER LEAD GUITAR,

LUTHER JOHNSON

Luther, who was called "Georgia Boy" and now "Snake" owing to his poignant vocal of Orsopin Snake on a Spivey LP (Victoria affectionately named him thusly) was born in Atlanta Georgia August 30, 1939. He is self taught and is now playing the other guitar lead with Muddy. Luther is indeed one of the great vocal finds - rural, powerful, packed with emotion in the Muddy Waters mold - and is coming on fast. His boyhood ambition was to play with Muddy and that he has accomplished. He has been with the group for over a year. He also performed with Howling Wolf and Junior Wells. Besides his fine lead guitar and powerful voice he has a wonderful command of the rhythm fender bass. He and Sammy are like two peas out of the same pod as they work beautifully together in their lead guitar endeavors with the band.

MUDDY'S FENDER BASS, LITTLE SONNY

"Little Sonny" LAWRENCE WIMBERLY was born in Mississippi on March 11, 1937. Quiet and unassuming off-stage, he is just the opposite during performance as his big booming fender bass sound admirably complements the Winter edition of the Muddy Waters band. Little Sonny is the son of trumpeter, Johnny Wimberly. During his formative stages he was the organizer of a gospel group consisting of his brother and friends who played Pass Christian Mississippi on the Gulf Coast. His first instrument was the drums and along with his sonorous voice he continued his career leading various blues groups down South and across the country. Just 2½ years

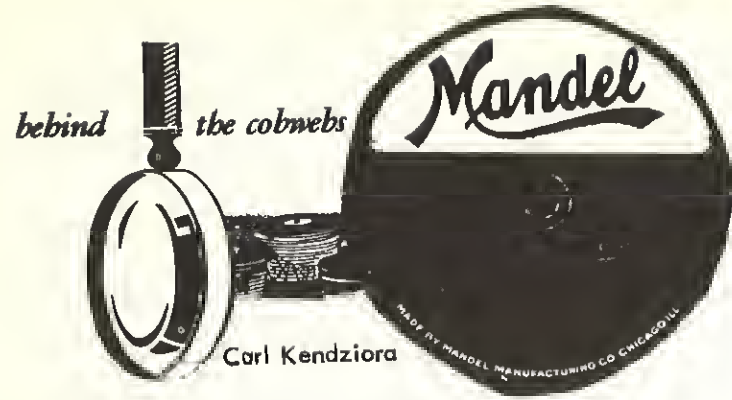
ago he picked up a guitar and decided that he was going to make it his future. So efficient was his self taught guitar that Muddy hired him about 1/2 year ago to fill the fender bass spot. Besides Muddy Waters, his favorites are James Brown, Wilson Pickett and Aretha Franklin.

MUDDY'S DRUMMER, S. P. LEARY

There's a certain amount of outspoken swashbuckling flamboyancy in S.P. - and this emotional behavior rolls right along into his percussion giving the entire band an exciting 'alive' sound. S.P. is a drummer of wide and varied experience. Leary was born June 6, 1930 in Carthage Texas at 8 AM. He was No. 11 in a family of 11. When we queried him about what S.P. stood for, he grinned and said, "S.P. means nothing, just S.P. that is what they call me." The famous bluesman, T-Bone Walker was his first inspiration. T-Bone was not only his Godfather but helped him shape his direction in the music game. T-Bone picked up S.P. in Dallas when he was 14, signed for him as a guardian, and took him on the road as a child prodigy. Actually one year before S.P. was a pro playing locations in Longview and Kilgore Texas. S.P. brags about his adolescent days, "me and David 'Fathead' Newman, the sax player, were the first two youngsters in the Dallas Junior Local". Before all this S.P. went to Lincoln High School in Dallas - and it is there where he broke in on percussion with instruction from Prof. James K. Miller who was also a fine trumpeter. After his early touring adventures with T-Bone, S.P. became a territory traveler playing with the likes of Red Calhoun, Buster Smith and Doug Finnell, among others. Recording-wise, his first outing was with Sonny Boy Williamson for Chess in 1954. In 1955 he began an on-and-off association with Muddy Waters which is carrying on to the present day. He recorded the first "Mojo" with Muddy in 1955. He also performed and/or recorded with Jimmy Cotten, Otis Spann, Jimmy Rogers, Little Walter, Jimmy Reed, Betty Everett, Maglo Sam, Willie Dixon, Elmo and Homesick James, etc and had "Five Long Years" with Howling Wolf. Although most of his recordings were made in Chicago, he also cut sides in Dallas Texas with Preacher Harris and Harold Robinson. He rejoined Muddy in the Fall of 1967 after Francis Clay went to Jimmy Cotten.

When we asked S.P. his opinion of what role a drummer should play in a band he emphatically answered, "I think that the foundation of a band is built around a drummer. I do not believe in soloing but I do believe in giving drive and pushing the fellows up in front of me. A rhythm section should work together. Someday I would like to get even more experience by playing with a 'big band'."

COMING! Information via listings of Crown's Superior/United label. Biographical type of the late Chicago blues drummer, Bill Steptey; Howling Wolf's first and only New York City 'Club' appearance... plus more (with photos)
-Len Kunstadt



Last time we started a list of corrections and additions to "Blues & Gospel Records, 1902-1942" by Dixon & Godrich. We will continue that listing as soon as we've disposed of our Label of the Month for this issue.

Label of the Month, like last time, is again an obscure label about which we know very little. The name is Mandel; upper part, light blue-green; lower part, blue; titling in gold; name (Mandel) in blue, outlined with gold. at bottom, in light blue-green: Made by Mandel Manufacturing Co., Chicago, Ill. The label has a thin gold border. Our illustration ("B" side shown) is Mandel 4011 - A. Good-Bye (Tosti) (S 121/B). Sing Me to Sleep (Green) (S 122). Both sides as by Ida Wells, soprano solo with orchestra accomp.

The masters, prefixed by the letter "S", were recorded by Earl W. Jones, who had his own recording studio in New York in the late teens and early twenties. He was also a broker of masters, his own and some others as well. He called his agency "Standard Records" which accounts for the letter "S". These are undoubtedly Jones masters which appeared on Lyric, Clarion, Cleartone, Meteor, Melva, Royal and other labels.

It is the writer's impression that some Mandel labels have been found pasted over other issues but he is unable to find any notes to this effect at the moment. We know of but three Mandel issues: 4004, 4005 and 4011. 4011 is listed above and here is the data for the other two. 4004 - A. Aloha Oe (-) (S 107)/B. Honolulu March (-) (S 10B). Both sides as by Ferera and Franchini, Hawaiian Guitars. S 107 also appears on Clarion 701 and Cleartone S 1006. In both cases a Lyric catalog number (4702A) and a cancelled Lyric master number (12067) also appear. 4005 - A. Broadway Blues (-) (S 109)/B. Don't Take Away Those Blues (-) (S 114). A side as by Aileen Stanley, orch. acc. and B side as by Earnest Hare (sic), baritone selection with orchestra. **NOT IN RUST'S "COMPLETE ENTERTAINMENT DISC."**

We also have a note that a photo of a Mandel record appears in the April 1921 issue of Talking Machine Journal but no details as to whether anything in connection with it gives any further information about the label or the company issuing the label. Any further issues or details about Mandel will be most welcome. As far as we know all issues appear in the 4000 series. The label, from those records seen and the reference to "Talking Machine Journal," existed in 1920 and 1921. Whether it covered a span longer than those two years is as yet unknown.

Now to continue with Dixon & Godrich. We left off with Billy Higgins and will continue from there. We give the page number, the artist's name and the information involved. Here goes: P291 - Mattie Hite; Acc. for the Dec. 1923 and Jan. 1924 Bell sessions is piano. p297 - Jane Howard; Add takes - 7490-2 and 7491-3. p314 - Lillian Jackson; It is stated here that this is a pseudonym on Supertone for Lillian Miller but under the latter name it is stated that pseudonym (if any) on Supertone is unknown! Also there is no listing under either name of Supertone 92B1 (issued as by Lillian Jackson) which couples "All Broke Out With The Blues" and "Anybody Here Want To Try My Cabbage?" reportedly with acc. by tpt, clt, and piano. p315 - Mary Jackson: 70343/70344 also issued on Perfect 12087. p361 - Julia Jones; B400/B401 also on Canadian Starr 9407. p362 - Louella Jones; Acc. identified by Louis Hooper as Tom Morris (cnt), Louis Hooper (p) and Elmer

Snowden (bj). p3B6-7 - Mandy Lee: Is there really a Mandy Lee? Or is it a pseudonym? The Mandy Lee on Gennett is not the same as the one on Pathe-Perfect. And the one on the Plaza labels is still a third voice! Acc. for the April 1926 coupling is cornet and piano. Correct master numbers are 106990 and 106991. Correct Oriole issue number for mx 6859 is 772 not 771. My copy has take 2. My copy of Cq 70B1 has take 6 as shown. Reverse of Or 772 is mx 6781 (Rosa Henderson, erroneously listed under Viola McCoy on p411). Possibly 6B60 is on Or 771? Harlem Blues is 7012-7 and Somebody's Been Lovin' My Baby is 7016-2. p408 - Viola McCoy: 80912/3 on Co A-3867 not A-3B76. 105114/5 also on Pe 12114 (as Amanda Brown). 67B1 & 6B52 are Rosa Henderson NOT Viola McCoy. My copy of Or 772 is 67B1-5; my copy of Ba 1BB2 is 67B1-4. Ba, Re & Do issues all as by Sara Johnson, Or as by Gladys White Acc. for 67B1 & 6B52 identified by Louis Hooper as prob. Louis Metcalf (cnt), unknown clt. and Louis Hooper (p). Further Hooper identifications for Cameo sides: 2364/5 - Rex Stewart (cnt) & Louis Hooper (p); 2495/6 - Unknown (cnt) & Louis Hooper (p); 2584/5 - Bob Fuller (clt) and Louis Hooper (p). p450 - Hazel Meyers: Mx numbers for C. Sept. 1924 Ajax titles are: Aj 17077 - 31624 and Aj 17082 - 31622. The following Ajax acc. personnels given by Louis Hooper upon aural auditioning: 31574 - Bubber Miley (cnt), Bob Fuller (clt) and

Louis Hooper (p); 31575 - Louis Hooper (p) and unknown banjo; 31602/3 - Fuller & Hooper; 31630 - Fuller & poss. Hooper; 31631 - Miley & Hooper; 31624 - Louis Metcalf (cnt) & Hooper (p). p453 - Josie Miles: Mxs for B1Sw 14130 are 424-2/425-1. July 1923 - "Downhearted Blues" on Grey Gull 1173 is an instrumental version by Fletcher Henderson & His Orchestra from Paramount mx 1406 (See Henderson in Rust). Acc. personnels given by Louis Hooper upon aural audition: Ajax - 31641, Louis Metcalf (cnt) & Louis Hooper (p); 31644, Bob Fuller (clt) & Louis Hooper (p); 31703, Bubber Miley (cnt), Elmer Snowden (bj) & unknown piano; 31725, Miley, Fuller & unknown piano; 31727, Miley & unknown piano; 31733, Metcalf & Hooper; 31735, Metcalf, Fuller & Hooper; 31743, Fuller & Hooper; 31745, Fuller, Hooper & Snowden; 31749, Fuller & Hooper; 31805, Rex Stewart (cnt), Jake Frazier (tbn) & Louis Hooper (p). Plaza: 5B27, 5B28 & 5B29, Bubber Miley (cnt), Bob Fuller (clt), Louis Hooper (p) and Joe Davis (effects). p467 - Lizzie Miles: 42319-1 also issued; 42337-2 also issued; 7610-3; 7709-2; 7710-2; 7B20-2 & 7822-2 on Oriole 1197 as by Mandy Smith; 7954-1 and 7955-3 on Re 8572 (Hooper says Bob Fuller (clt), Louis Hooper (p) and unknown bj). p463 - Maude Mills: "I've Got The Joogie Blues" (7295-1) (as by Maude Mills, piano acc.) (aurally this is Waller)/"Hard Headed Mama" (73490-5) (as by Frankie and Jones, piano acc.) (aurally this is not Waller) on Do 4022. p474 - Julia Moody: The writer has a copy of Black Swan 14144. The "A" side, "Good Man Sam" (mx 429) is listed as by Julia Moody with Orch. The "B" side, "Come Back Dear" (mx 520) is listed as by Inez Wallace with Orchestra. Instrumentation for Moody side is cnt, tbn, clt, p and tuba. 5693 aurally auditioned by Louis Hooper who gives Jake Frazier (tbn), Bob Fuller (clt), Elmer Snowden (bj) and Louis Hooper (p) as the personnel. 5694-2 on Or 298 for which Hooper gives Bubber Miley (cnt), Fuller, Snowden and Hooper. For 5700 he gives Miley, Snowden and Hooper. p474 - Etta Mooney: Mxs for BS 14134 - 469-1 (Cootie) and 470 (Harmony). We will continue from this point next time.

PLAZA 5000 SERIES (continued)

Plaza 5000 series: We again continue to list numbers in this series, giving masters, tune titles, artist credits and the recording dates. The artist credits and recording dates are from the ARC master files. From 6000 to 6370 and from 7314 up this applies. Below 6000 and between 6370 and 7314 the artist credits are from records examined and in place of a recording date we give the label and catalog number of the record from which the data were obtained. We are asking you to fill in our blanks, if you can! See the introduction of this series in the July 1961 issue (#36) for details. See most of the subsequent columns for the listings. Our listing this time continues from 6264

Please check back in our columns in issues #81 & #83 for the listings of missing Grey Gull and Grey Gull family records. Completing the Grey Gull numerical listings will take the utmost cooperation of all who may have any stray information on some of these elusive issues! There are so many gaps! Send data, comments, etc. to us at Salem Road, RFD 2, Pound Ridge, New York 10576 or c/o this magazine.

- 6264-That Certain Party - Billy Jones & Ernest Hare
- 6265-Down At The Winegar Works - Arthur Fields
- 6266-Steppin' Pool - Arthur Fields
- 6267-Roll Rate Eyes - House Band
- 6268-My Sweet Minette - House Band
- 6269-In A Cozy Nest For Two - Arthur Hall & John Ryan
- 6270-What The Bed Of Mine For? - Arthur Hall & John Ryan
- 6271-Smile A Little Bit - Sam Lanin & His Orch.
- 6272-Notter Me, Tennessee - Sam Lanin & His Orch.
- 6273-Tomorrow Mornin' - Sam Lanin & His Orch.
- 6274-Don't Wait Too Long - Arthur Fields
- 6275-You'd Never Know The Old Bunch Now - Arthur Fields
- 6276-Rooming Home - Arthur Fields
- 6277-Down Moonlight Lane - House Band
- 6278-For A Girl Like You - House Band
- 6279-Trail Of Dreams - House Band
- 6280-Lookin' For The One - House Band
- 6281-I Always Think Of You - Franklyn Baur
- 6282-Little Love Notes - Franklyn Baur
- 6283-Bonita - Franklyn Baur
- 6284-Steppin' Pool - Perry's Hot Dogs
- 6285-I'm Gonna Hang Around My Sugar - Perry's Hot Dogs
- 6286-Charlestonette - Perry's Hot Dogs
- 6287-Oh-Kee-Que-Ute - Boyd Senter with Piano Acc.
- 6288-Ole Crow Blues - Boyd Senter with Piano Acc.
- 6289-? (no entry)
- 6290-No Man's Mama - Lou Gold & His Orch.
- 6291-Someone's Stolen My Sweet Sweet Baby - Lou Gold & His Orch.
- 6292-Roll 'Em Girls - Fletcher Henderson & His Orch.
- 6293-Sleepy Time Gal - Eddie Peabody & His Band
- 6294-Whoopie! - Eddie Peabody & His Band
- 6295-Clap Hands! (Here Comes Charley!) - Ben Selvin & His Orch.
- 6296-A Little Bungalow - Fletcher Henderson & His Orch.
- 6297-Then I'll Be Happy (1629) Ba 1654A - Lou Gold & His Orch.
- 6298-Song Of The Vagabonds - Lou Gold & His Orch.
- 6299-Five Feet Two, Eyes Of Blue - Arthur Fields
- 6300-Someone's Stolen My Sweet Sweet Baby - Arthur Fields
- 6301-Show Me The Way To Go Home - Eddie Peabody
- 6302-I Wonder Where My Baby Is Tonight! - Eddie Peabody
- 6303-Charleston Mad - Eddie Peabody
- 6304-Sweet Man - House Band
- 6305-Let Us Waltz As We Say Goodbye - House Band
- 6306-Wonderful You - Vernon Dalhart
- 6307-Zeb Turney's Gal - Vernon Dalhart
- 6308-The Dream Of The Miner's Child - Vernon Dalhart
- 6309-Stone Mountain Memorial - Vernon Dalhart
- 6310-Sydney Allen - Fletcher Henderson & His Orch.
- 6311-Who - Fletcher Henderson & His Orch.
- 6312-Spanish Shawl - House Band
- 6313-Dine Que Si (Say Yes) - House Band
- 6314-Dancing Doll - House Band
- 6315-Mr. Charleston Dancing Man - Sam Lanin & His Orch.
- 6316-Smile A Little Bit - Sam Lanin & His Orch.
- 6317-I Love My Baby - Sam Lanin & His Orch.
- 6318-Good Mornin' - Henrietta Cross
- 6319-No Man's Mama - Henrietta Cross
- 6320-Sleepy Time Gal - Irving Kaufman
- 6321-You Can't Be A Good Little Fellow - Irving Kaufman
- 6322-I Wish I'd Been Satisfied With Mary - Irving Kaufman
- 6323-Don't Be Afraid To Come Home - Arthur Hall-John Ryan
- 6324-Then I'll Be Happy - Arthur Hall-John Ryan
- 6325-On Saturday Morning - Arthur Hall-John Ryan

- 6326-Headin' For Louisville - Ben Selvin & His Orch.
- 6327-That Certain Party - Ben Selvin & His Orch.
- 6328-Meet Me Tonight In Dreamland - Franklyn Baur
- 6329-Just Around The Corner - Franklyn Baur
- 6330-Just Around The Corner - Nathan Glantz & His Orch.
- 6331-Prentending - Nathan Glantz & His Orch.
- 6332-Down By The Winegar Works - Nathan Glantz & His Orch.
- 6333-You - House Band
- 6334-My Darling Della - House Band
- 6335-Sweet Annabelle - House Band
- 6336-Nobody's Business - House Band
- 6337-Tie Me To Your Apron Strings Again - House Band
- 6338-Freshie - The Sereaders
- 6339-Keep On Croonin' A Tune - Billy Jones-Ernest Hare
- 6340-Keep Your Skirts Down, Mary Ann - Billy Jones-Ernest Hare
- 6341-I Wish I Was In Peoria - Irving Kaufman
- 6342-Too Many Parties And Too Many Pals - Irving Kaufman
- 6343-I'm On My Way To Maryland - Franklyn Baur
- 6344-There's Only One Way For The Wayward One - Franklyn Baur
- 6345-Lonesome Little Sweetheart - Franklyn Baur
- 6346-Why Should You Cry - Franklyn Baur
- 6347-Sleepy Time Gal - Eddie Peabody
- 6348-Meet Me Tonight In Dreamland (waiter) - Eddie Peabody & Jimmy Maisel
- 6349-Pambooia - House Band
- 6350-Keep Your Skirts Down, Mary Ann - House Band
- 6351-Then I'll Be Happy - Eddie Peabody
- 6352-I'm Sitting On Top Of The World - Eddie Peabody
- 6353-Spanish Shawl - Eddie Peabody
- 6354-The Yellow Dog Blues - Eddie Peabody
- 6355-My Old Hawaiian Home - Eddie Peabody
- 6356-Hawaiian Sunset - House Band
- 6357-What Do We Care If It's One O'Clock - House Band
- 6358-Rainbow (When I Find You) - House Band
- 6359-Nina - Franklyn Baur
- 6360-I'll Never Stop Dreaming - Franklyn Baur
- 6361-California Chimes - Franklyn Baur
- 6362-Sweet Child (I'm Wild About You) - Sam Lanin & His Orch.
- 6363-I Wish I Was In Peoria - Sam Lanin & His Orch.
- 6364-I Want Somebody To Cheer Me Up, - Sam Lanin & His Orch.
- 6365-You Forgot To Remember - Ernie Golden's McAlpin Or.
- 6366-Love Bound - Ernie Golden's McAlpin Or.
- 6367-The Lonesome Girl In Town - Ed Smalle
- 6368-Roll 'Em Girls - Ed Smalle
- 6369-Nobody's Business - Vernon Dalhart
- 6370-Behind These Gray Walls - Vernon Dalhart
- 6371-The Unknown Soldier's Grave - Vernon Dalhart
- 6372-Naomi Wise - Majestic Dance Orch.
- 6373-Isabel - Majestic Dance Orch.
- 6374-Flower Of Love - Majestic Dance Orch.
- 6375-A Cup Of Coffee, A Sandwich And You - Continental Dance Orch.
- 6376-That Certain Feeling - Continental Dance Orch.
- 6377-Pinch - Continental Dance Orch.
- 6378-Pretty Little Baby - Continental Dance Orch.
- 6379-Lo-Rah - Continental Dance Orch.
- 6380-In Your Green Hat - Continental Dance Orch.
- 6381-I Love My Baby - The Collegians
- 6382-Hallaby Lane - The Collegians
- 6383-I Had You, I Lost You, I Found You - Chas. Harrison
- 6384-Maryland - Chas. Harrison
- 6385-You'd Never Know The Old Bunch Now - Billy James' Dance Orch.
- 6386-Bliss (Why Do You Life So Much) - Billy James' Dance Orch.
- 6387-Grateful - Harry Crane
- 6388-Until You're Mine - Harry Crane
- 6389-In The Garden Of Tomorrow - Roy Collins' Dance Orch.
- 6390-Just A Cottage Small - Viola Silva
- 6391-Sweet Child (I'm Wild About You) - Hugh Donovan
- 6392-Who - Irving Kaufman
- 6393-Sweet Child (I'm Wild About You) - Irving Kaufman
- 6394-Mike - Irving Kaufman
- 6395-Behind The Clouds - Sam Lanin's Dance Orch.
- 6396-In My Gondola - Sam Lanin's Dance Orch.
- 6400-After I Say I'm Sorry - Sam Lanin's Dance Orch.
- 6401-If You Believe In Me As I Believe In You - Sam Lanin's Dance Orch.
- 6402-If You Believe In Me As I Believe In You - Sam Lanin's Dance Orch.
- 6403-If You Believe In Me As I Believe In You - Sam Lanin's Dance Orch.
- 6404-If You Believe In Me As I Believe In You - Sam Lanin's Dance Orch.
- 6405-If You Believe In Me As I Believe In You - Sam Lanin's Dance Orch.

(to be continued)

THE EDISON LONG-PLAYING RECORD

Complete list of issued and unissued masters

PART ONE

(Note: In 1926 the numerical master series 12, 000 and up was left blank for use in connection with the newly developed Long Playing Record. As far as we can determine 12000 through 12056 was the total span. When the regular series of masters reached 11, 999 in late 1927 it then jumped to 18, 000. In 1929 the numerical block 15, 000 through 15, 023 was used for special advertising records.)

9/23/24	12000	12"	150 thread. 1812 Overture Part I. American Concert Orchestra (Cond. by Sodero) Takes A,B,C,D (Tests still exist as follows: A on ED12-16 & ED12-18; B on ED12-16 & 12-18; C on ED12-9 & ED12-19; D on ED12-17 & ED12-19)
9/30/24	12001	12"	1 50-thread. 1812 Overture Part II. American Concert Orchestra (Cond. by Sodero) Takes A,B,C (Tests are on A on ED 12-21 & ED12-22; B on ED12-17 & ED12-20; C on ED12-20.
(These two sides were the only ones cut with 150 threads - the remaining were cut with 150 threads.)			
8/11/26	12002	10"	450 thread. Takes A,B,C. Made over 8/20 F,G; Made over 9/1 J,K. Taken from 11119A; 11119C; 11121A Issued on LP10001.
8/21/26	12003	10"	450 thread. Takes A,B,C; Made over 9/2 F,G; Made over 9/17 J,K, L Taken from 11135E, 11136A; 11137B. Issued on LP10001
8/22/26	12004	10"	450 thread. Takes A,B,C; Made over 9/1 F,G,H Taken from masters 11117B; 11125; 11126; 11125B. Issued on LP10002
8/21/26	12005	10"	450 thread. Takes A,B,C; Made over 8/31 F,G,H Taken from masters 11119C; 11130B; 11131C. Issued on LP10002
8/10/26	12006	10"	450 thread. Takes A,B; Made over 9/16/26 F,G,H Taken from masters 11139C; 11096A; 11103A. Issued on LP10003
8/9/26	12007	10"	450 thread. Takes A,B,C. Taken from rx. 11051B; 11052A; 11104C. Issued on LP10003
5/22/26	12008	10"	450 thread. Takes A,B,C. Issued on LP10004
5/3/26	12009	10"	450 thread. Takes A,B,C. Issued on LP10001.
7/21/26	12010	10"	450 thread. Takes A & B. Issued on LP 10005. Taken from rx 2530A; 9470B; 2222B
8/20/26	12011	10"	450 thread. Takes A & B. Issued on LP 10005. Taken from rx 10963C; 10964C & 11088A
8/17/26	12012	12"	450 thread. Takes A,B,C; Made over 8/18/26 F,G,H; Made over 10/5 & 6 K,L,M; Made over 10/26 N, O; Made over 10/28 P; Made over 11/1 B; Made over 1/25/27 S & T Taken from 11110C; 11111B; 11133B; 11126C; 11132B Issued on LP 30001.
8/19/26	12013	12"	450 thread. Takes A,B,C; Made over 8/29/26 F,G,H; Made over 10/4 J,K,L; Made over 10/26 M,N,O; Made over 11/1/26 P,Q,S Taken from 11117B; 11118C; 11126A; 11127A; 11134C. Issued on LP 30001.
9/29/26	12014	10"	450 thread. Takes A,B,C 10455A Humoresque 10450A Old reel 10456A Silver threads among the gold Frederick Kinsley on the Midmere-Losh Pipe Organ
10/21/26	12015	10"	450 thread. Takes A,B,C 10450A Old reel 10455A Humoresque 10456A Silver threads among the gold Frederick Kinsley on the Midmere-Losh Pipe Organ. (Tests exist at Edison as follows: A on ED10-22; B on ED10-23; C on ED10-24)

8

LUCKY MILLINDER AND THE MILLS
BLUES RHYTHM BAND. Personnel??
(photo from John Steiner)

THIS PHOTO AND COMMENTS WITHIN THE SQUARE APPEARED IN ISSUE 86. WE ARE REPEATING IT IN ORDER TO CORRELATE IT WITH THE IDENTIFICATIONS WHICH HAVE ARRIVED.



LUCKY MILLINDER and the MILLS BLUES RHYTHM BAND

LUCKY MILLINDER and the MILLS BLUES RHYTHM BAND Personnel?? of photo

Investigation from staffer, John Steiner, Chicago, Ill.

Gentlemen:

The identification accompanying this publicity photo of the BLUE RHYTHM Band is:
Lucky Millinder
O'Neil Spencer
Chuck Richards
Wilbur DeParis
Billy Kyle
Tab Smith
Wardell Jones

Fernando Arbelo (sic)
John Kirby
Shelton Hemphill
Henry Allen, Jr.
Crawford Wethington
Gene Mikell
Joseph Garland
Danny Barker

Obviously the names are not in order of position on the photo. But more than that, I think that there must be several errors.

I considered the photo possibly timely because of the passing of several of the men within the past year or two. Ed, note (LK): Yes, that's Buster Bailey (3rd from left in sax section) and that's Sidney de Paris (center) next to Red Allen in trumpet section and that's got to be Edgar Hayes on piano. Looks like Wilbur De Paris and Jimmy Archey? on trombones (left and right, resp.). Is that Danny Barker on guitar? Help needed.

Scarcely was the ink dry on RR 86 when Dr. Albert Vollmer of Larchmont, New York and famous bassist, Hayes Alvis were scrutinizing the above photo with identification on their mind. One day afterward Frank Driggs came our way with a personnel which all but corroborated Alvis-Vollmer, but Frank added instrumentation and commentary. (We take pleasure in repeating the band photo which staffer, John Steiner, passed our way for inclusion in RR86.) Here are the identifications. (Employing Frank Driggs letter)

In your new and excellent issue of RR you run (from John Steiner) a photo of the Mills Blue Rhythm Band. Unfortunately there are some errors in personnel which I'll write in the next paragraph.

Reading from left to right - top row:
Lawrence Lucie, guitar; J. C. Higginbotham, trombone
George Washington, trombone and arranger; O'Neil Spencer, drums; Elmer James, bass.

Reading from left to right - middle row:
Shelton "Scad" Hemphill, 1st trumpet; Wardell "Preacher" Jones, 3rd trumpet; Henry "Red" Allen, 2nd trumpet and vocalist.

Reading from left to right - bottom row:
Lucky Millinder, leader; Crawford Wethington, alto sax; Eugene Mikell, alto sax; Buster Bailey, tenor sax and clarinet; Joe Garland, tenor sax, baritone sax and arranger; Edgar Hayes, piano and arranger and straw boss of the band.

This is the famous 1934-5 edition of Mills Blue Rhythm Band and the most successful one, having recorded RIDE, RED, RIDE and many others for Columbia in that period.

I do not believe Wilbur DeParis ever played with this band, unless it was just filling in. During that period he was with Leroy Smith's band. Correction: Wilbur may have been with the band briefly in 1937. Chuck Richards who is not shown, was of course the popular vocalist with the band, and later on with Fletcher Henderson and is now said to be a disc jockey working out of Baltimore.

Billy Kyle replaced Edgar Hayes in 1936 and John Kirby replaced Hayes Alvis who had taken Elmer James place (Hayes was with the band for years before this). Tab Smith took Buster Bailey's place; Fernando Arbelo was with the band late in 1937 or in 1938; Danny Barker was with the band in 1937 and in 1938.

I have this same photo only in a slightly different pose.

P. S. There are some discographical corrections on this band. In 1933 Eddie Mallory, trumpet, tenor sax, arranger and director should be added to the personnel for March and August sessions.

For April and June, 1937 sessions Eli Robinson, trombone and arranger replaces Wilbur DeParis.

--Still another letter, this time from Staffer, Mike Zaccagnino further verifies the above identifications. --Now we hear from two of our European researchers - from Bo Scherman, Stockholm, Sweden

The photo of Lucky Millinder and the Mills Blue Rhythm Band (RR 86, p. 8) appeared in Olle Helander's "Jazzens Vag" (p. 201) of the 1951 edition). According to Helander the photo was taken in 1935 and he identifies the personnel as follows:

Lawrence Lucie (guitar), J. C. Higginbotham, George Washington (trombones), O'Neil Spencer (drums), Hayes Alvis (bass), Lucky Millinder (vocal, leader), Shelton Hemphill, Edward Anderson, Henry Allen (trumpets), Crawford Wethington, Charlie Holmes, Buster Bailey, Joe Garland (reeds), Edgar Hayes (piano).

I think this identification is correct except on three points:

1) The bass player is not Hayes Alvis (cf. photos from his Ellington period the following years) but Elmer James, who replaced Alvis in 1934.

2) Ed Anderson was replaced by Henry Allen in 1934, and the trumpet player next to Allen is probably Wardell Jones, who was in the band at that time.

3) None of the alto saxes looks like Charlie Holmes, so one of them must be Gene Mikell, who joined the band in 1934.

Jimmy Archey and Sidney DeParis never played with the Mills Blue Rhythm Band as far as I know, and Wilbur DeParis only in 1937. The left trombone player is definitely Hilgvy.

- from C. de Radzitzky, Bruxelles, Belgium

In your issue No. 86, page 8, there is a photo of the Mills Blue Rhythm Band, about which I can give you some informations.

The M. S. R. B. played in Brussels, in 1938, and although the personnel is not the same, I believe I'm able to recognize few more musicians.

The pianist is definitely Edgar Hayes.

Drummer: O'Neil Spencer (Kenny Clarke took his place in '38)

Bass: Elmer James.
Guitar: not Danny Barker, but probably Lawrence Lucie, (In Brussels, he was replaced by Eddie Gibbs) or Andy Jackson.

Bar, sax & tenor: between Buster Bailey and Hayes: Joe Garland.

Trombone: on the left; I am almost sure it's Higginbotham; - right: I doubt that it could be Jimmy Archey. Could be David James or Clyde Bernhardt.

Trumpets: Red Allen, Wilbur de Paris, OK at least for Allen, but the other could be also Henry Goodwin; I'm inclined to believe it's de Paris. on the left: must be Shelton Hemphill or Wardell Jones,

Saxes: First on the right could be Roger Boyd. Next: could be Crawford Wethington.

DUKE ELLINGTON ON CAMAY CA 3038 (re: RR87)

from Ernie Edwards Jr. "Jazz Discographies UnLtd" Editor, Whittier, Calif.

The Duke on Camay CA 3038 has these titles: Sophisticated Lady; Caravan (Nance, violin); Solitude (vo: Jimmie Grissom); Mood Indigo; The Hawk Talks. These 5 titles are backed with titles by Ada Leonard's All Gal Band. All titles on both sides are from Louis Snader TELEcriptions, circa 1951-52. Camay CA 3043 has the same 5 titles by Duke PLUS 2 more titles, The Mooche and V. L. P. 's boogie. I have CA 3043 and my "staff members" sent in the details on CA 3038. The Duke Snader's were recorded about the same period of time as the Duke Seattle Concert on Victor LJM1002 (March 1952-the band was on the coast at the time). Terry, Cook, Anderson, Nance, tp; Tizol, Jackson, Woodman, tb; Gonzalves, B; Hamilton, W. Smith, Procope, Carney, saxes; Duke, p; Marshall, b; Bellson, d, and Grissom, vocal.

and more from Ernie!

PHIL HARRIS (and FRANK REMLEY) (re: RR87)

I knew Frank Remley in the late 50's ('59) and early '60's. Remley lived in Balboa Beach on the "Point". At the time he was leading a semi-banjo-dixie band at the new and fancy Newporter Inn (In The Lounge) and was very popular. Remley was a friend of Louie Valterazza who was the organist/piano man with Murray McEachem's fine Trio (the drummer was Jerry King later replaced by Frank Bode of Sweden). Louie worked with Remley's group when Remley backed Jack Benny in Las Vegas. I had many talks with Remley about the Phil Harris days at the Balboa Rendezvous Ballroom. The Harris band worked at the Rendezvous a couple of summers before the Gil Evans-Skinney Ennis; Claude Thornhill and Stan Kenton days. Note also that EVERY time I saw Frank, he NEVER took a drink of the hard stuff!

P. S. I will soon have discographies out on the Gene Krupa band 1938-1951 and the first disco. on the Charlie Spivak Orchestra.

PPS (Ed): "Jazz Discographies Unlimited" is located at 5421 South Carley Avenue, Whittier, California 90601.

CLEO BROWN "UNISSUED TEST" (re: RR76)

Information from staffer, Paul Sheatsley, Chicago, Illinois.

In belated reply to Bill Thompson's inquiry about his Cleo Brown test, the master number, C-1104 is almost certainly Vocalion. Memphis Minnie cut C-1100 in Chicago on August 22, 1935. The song dates from that year. Fats Waller made his in May and this would be a natural for Cleo. Only trouble was that Cleo was recording for Decca all through 1935; almost certainly under contract with them which is another probable reason for rejection. Cleo was featured on a Decca All Star Review record in May. Chicago musicians accompanied her on June Decca date. She was probably in that city that summer on way to coast.

COMING:

The Lengthy WORLD TRANSCRIPTIONS listing by Dave. Kressley; the CROWN Catalog of the early thirties; the COLUMBIA 15000 FOLK SERIES with masters, takes, release figures etc.;

a RED NICHOLS MEMORIAL issue by Woody Backensto and company plus innumerable other worthy projects.

